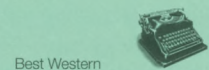


SAN FRANCISCO CINEMATHEQUE

SFCINEMA.ORG

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Carriage Inn



Zellerbach
FAMILY FOUNDATION



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1 2
3 4



5 6
7 8



1. Paul Clipson (see SAT 20 FEB, 8:00PM) 2. James Benning, *Landscape Suicide* (see FRI 26 FEB) 3. Dean Snider, *Hey!* (see WED 3 MAR, 8:30PM) 4. Serge de Cotret, *Sacré-cœur de Satan* (see SAT 6 MAR) 5. Ben Russell, *Let Each One Go Where He May* (see FRI 12 MAR) 6 & 7. Lynne Sachs, *Investigation of a Flame & The Last Happy Day* (see WED 14 APR) 8. Ken Paul Rosenthal, *Crooked Beauty* (see FRI 16 - SUN 18 APR)

VENUES

ALL IN SAN FRANCISCO (UNLESS OTHERWISE NOTED)

ATA Artists' Television Access
992 Valencia St. (at 21st St.)

CCA California College of the Arts
1111 Eighth St. (near 16th St. & Wisconsin St.)

DSR Dolby Screening Room
100 Potrero Ave. (at Alameda St.)

MT McBean Theatre at the Exploratorium
3601 Lyon St. (near Marina Blvd.)

NNC New Nothing Cinema
16 Sherman St. (off Folsom between 6th St. & 7th St.)

OAUSF Ovila Amphitheater at USF
2130 Fulton St. (near Cole St.)

OF+V Oddball Film + Video
3225 22nd St. (between 17th St. & 18th St.)

PFA Pacific Film Archive
2575 Bancroft Way (at Bowditch St. in Berkeley)

PTUSF Presentation Theater at USF
2350 Turk Boulevard (near Masonic Ave.)

SFMOMA San Francisco Museum of Modern Art
151 Third St. (between Mission St. & Howard St.)

TC Tosca Café
242 Columbus Ave. (near Kearny)

VT Victoria Theatre
2961 16th St. (near Mission St.)

YBCA Yerba Buena Center for the Arts
701 Mission St. (at 3rd St.)

SEE AT-A-GLANCE PROGRAM SCHEDULE FOR TICKET INFO

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SAN FRANCISCO
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OUR PURPOSE

Founded by a group of young, idealistic filmmakers (including Bruce Baillie and Chick Strand, among others) in 1961, San Francisco Cinematheque remains one of the nation's premiere proponents and presenters of artist-made, experimental works. Championing and embracing all aspects of innovative film, video and new media, Cinematheque regularly presents screenings and events, produces publications and maintains an extensive archive of relevant print and visual materials. As the organization approaches its fiftieth anniversary, Cinematheque's mission of celebrating unconventional work is more vital than ever before.

JOIN CINEMATHEQUE

If you are not already a member, join San Francisco Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted (or free) publications, invitations to special events, access to our archive and more. Your support helps us maintain our exceptional programming and allows us to continue serving the local, national and international film community.

STAY INFORMED

For a current calendar of events, updated news and archive information, visit our website: www.sfcinema.org

SAN FRANCISCO CINEMATHEQUE
145 Ninth St. Suite 240
San Francisco CA 94103

FEBRUARY 20 - APRIL 18

2010

PROGRAM SCHEDULE AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

FEBRUARY 2010

SAT 20 - SUN 21 FEB

Apparent Motion

2-Day Pass: members: \$15 / non-members: \$35

SAT 20 FEB • 3:00PM • VT

Apparent Motion: Program I

members: \$5 / non-members: \$10

SAT 20 FEB • 8:00PM • VT

Apparent Motion: Program II

members: \$5 / non-members: \$10

SUN 21 FEB • 1:00PM • VT

Apparent Motion: Program III

members: \$5 / non-members: \$10

SUN 21 FEB • 6:00PM • VT

Apparent Motion: Program IV

members: \$5 / non-members: \$10

TUE 23 FEB • 7:30PM • PFA
Three (Plus One) by Nathaniel Dorsky

FRI 26 FEB • 7:00PM • YBCA

Darkest Americana & Elsewhere I

members: \$6 / non-members: \$10

FRI 26 FEB • 8:15PM • YBCA

Darkest Americana & Elsewhere II

members: \$6 / non-members: \$10

SAT 27 Feb • 7:30PM • PTUSF

Darkest Americana & Elsewhere III

members: \$5 / non-members: \$10

SUN 28 Feb • 3:00PM • MT

Darkest Americana & Elsewhere IV

members: \$5 / non-members: \$10

MARCH 2010

TUE 2 MAR • 7:30PM • YBCA

Australian Avant-Garde: An Historical Overview

members: \$6 / non-members: \$10

WED 3 MAR • 7:30PM • DSR

HEY! A Dean Snider Birthday Celebration [Part I]

Free

WED 3 MAR • 8:30PM • NNC

HEY! A Dean Snider Birthday Celebration [Part II]

Free

THU 4 MAR • 7:00PM • SFMOMA

75 Years in the Dark: Material & Illusion

SAT 6 MAR • 8:30PM • ATA

Le cinema, l'apesanteur (Cinemas, Heaviness):

Cinéma Abattoir

members: \$5 / non-members: \$10

THU 11 MAR • 7:00PM • SFMOMA

75 Years in the Dark: Independent Black Cinema

THU 11 MAR - SUN 21 MAR

San Francisco International Asian American Film Festival

FRI 12 MAR • 7:30PM • YBCA

Ben Russell: Let Each One Go Where He May

members: \$6 / non-members: \$10

MON 29 MAR • 8:00PM • OAUSF

Naomi Uman: Ukrainian Time Machine

Free

APRIL 2010

THU 1 APR • 7:00PM • SFMOMA

75 Years in the Dark: Poetry Meets Politics - The Essay

THU 1 APR • 9:00PM • TC

Two Together Reception

FRI 2 APR • 7:00PM • YBCA

Two Together One: Stanton Kaye & Jim McBride

members: \$6 / non-members: \$10

SAT 3 APR • 7:00PM • YBCA

Two Together Two: Jim McBride & Stanton Kaye

members: \$6 / non-members: \$10

SAT 10 APR • 8:30PM • ATA

States of Belonging Program I

SUN 11 APR • 8:00PM • OF+V

States of Belonging Program II

TUE 13 APR • 7:30PM • PFA

States of Belonging Program III

WED 14 APR • 7:30PM • CCA

States of Belonging Program IV

members: \$5 / non-members: \$10 / CCA Students, Faculty & Staff: Free

FRI 16 - SUN 18 APR • VT

Crossroads

Festival Pass members: \$30 / non-members: \$50

For a current calendar of events, updated news and archive information, visit our website: www.sfcinema.org

FEBRUARY 20 - APRIL 18 2010

PROGRAM SCHEDULE

Apparent Motion

presented in association with the *Illuminated Corridor*

Apparent Motion celebrates the art of live image projection—the cinematic exhibition apparatus *exposed* as a primal light and sound machine, an invention without a future, ripe for rediscovery. Working with modified or distressed film projectors as if they were musical instruments or with live manipulation (even mutilation) of projected film (or even directly with the exalted beam of light itself), the artists presented over this weekend fuse image and sound into profound site-specific (yet cinematic) experiences—dazzling light works suggesting a paradoxically concrete form of sound/image synesthesia. From afar we welcome **Abject Leader** (*Sally Golding & Joel Stern*); **Sandra Gibson and Luis Recoder**; **Karl Lemieux and Hyena Hive**, and **Bruce McClure**, who will each present multiple works in the company of artists **CinePimps** (*Alfonzo Alvarez & Keith Arnold*); **Kerry Laitala and Michael Proft**; **Paul Clipson and Tarantel**; and **Keith Evans**. Collectively, this coterie of laudable lens-crafters will present a series of one-of-a-kind works assured to activate the exhibition space with bristling energy. It will be a weekend guaranteed to traverse the erotically sublime, confoundingly absurd, materially metaphorical and sensorial assaultive. Clearly, something for everyone is this mercurial menagerie. (STEVE POLTA)

SAT 20 FEB • 3:00PM • VT

Apparent Motion: Program I

Sandra Gibson & Luis Recoder (*New York City, USA*)
CinePimps (*Alfonso Alvarez & Keith Arnold*) (*Berkeley, USA*)
Abject Leader (*Sally Golding & Joel Stern*) (*Brisbane, Australia*)

SAT 20 FEB • 8:00PM • VT

Apparent Motion: Program II

Bruce McClure (*Brooklyn, USA*)
Paul Clipson & Tarantel (*San Francisco, USA*)
Karl Lemieux & Hyena Hive (*Montreal, Canada*)

SUN 21 FEB • 1:00PM • VT

Apparent Motion: Program III

Karl Lemieux & Hyena Hive (*Montreal, Canada*)
Keith Evans (*Oakland, USA*)
Sandra Gibson & Luis Recoder (*New York City, USA*)

SUN 21 FEB • 6:00PM • VT

Apparent Motion: Program IV

Abject Leader (*Sally Golding & Joel Stern*) (*Brisbane, Australia*)
Kerry Laitala (*San Francisco, USA*) & **Michael Proft** (*San Diego, USA*)
Bruce McClure (*Brooklyn, USA*)

TUE 23 FEB • 7:30PM • PFA

Three (Plus One) by Nathaniel Dorsky

Nathaniel Dorsky in-person
curated by Kathy Geritz
presented in collaboration with the Pacific Film Archive

Sarabande (2008), 15 min. / *Winter* (2008), 21.5 min. / *Compline* (2009), 18.5 min. / *Aubade* (2010), 11.5 min.

Darkest Americana & Elsewhere: Films, Video & Words of James Benning

presented in association with the Film Studies Program at the University of San Francisco and the Exploratorium's Cinema Arts Program

Since the early 1970s, James Benning has created a body of formally innovative, long-form film works which use duration, understated camera work and (at times) elliptical narrative to examine cultural assumptions and contradictions with American culture and history, often revealing darkness or ideological conflict lurking beneath the surfaces of everyday appearances. A filmmaker committed to navigating his own deeply ambivalent relationship with American culture and history, Benning's works explore the intersections of landscape, history and ideology as elegant monuments to contemplation and the passage of time. This three-program series presents two early films, two new video pieces and a detailed artist presentation that trace these threads in Benning's work.

FRI 26 FEB • 7:00PM • YBCA

Darkest Americana & Elsewhere I

James Benning: American Dreams

The weekend of works by James Benning commences with two mid-'80s films exploring the dark alliance between the American landscape and the U.S. psyche. Incorporating biographical presentations of Hank Aaron's spectacular baseball career, would-be assassin Arthur Bremer's drive toward murder (which culminated in the shooting of George Wallace) and aspects of James Benning's own life, *American Dreams* is a thorough examination of obsession and drive. (STEVE POLTA & JONATHAN MARLOW)

American Dreams (1984), 58 min.

FRI 26 FEB • 8:15PM • YBCA

Darkest Americana & Elsewhere II

James Benning: Landscape Suicide

A bleak companion to *American Dream*, *Landscape Suicide* finds parallels of isolation between infamous mass murderer Ed Gein's life in 1950s Wisconsin and that of teenager Bernadette Protti, convicted of killing a classmate in mid-'80s Orinda, California, as reconstructed from the substantive details of each "true crime" case. (STEVE POLTA & JONATHAN MARLOW)

Landscape Suicide (1986), 95 min.

SAT 27 FEB • 7:30PM • PTUSF

Darkest Americana & Elsewhere III

James Benning: Ruhr
James Benning in-person
presented in association with the USF Film Studies Program

After nearly three decades of creating films in U.S. locations, James Benning's feature-length *Ruhr* is his first work shot entirely outside of North America (and his first work on digital video). Commissioned for German television, the film is an outsider's portrait of Germany's Ruhr District. An industrial and working class environment—recalling Benning's hometown of Milwaukee, Wisconsin—the Ruhr is the center of Germany's coal and steel-making industries and the site of massive Allied attacks during World War II. Consisting of only six shots, the feature-length video provides lingering insight into the filmmaker's exploration of an uncannily familiar foreign landscape. *Ruhr* screens with the single-shot short *Fire & Rain*, an impressionistic meditation on the four elements, created in the heart of a steel mill. (STEVE POLTA)

Ruhr (2009), 120 min. / *Fire & Rain* (2009), 1.5 min.

SEE OTHER SIDE FOR VENUE INFORMATION »

SUN 28 FEB • 3:00PM • MT

Darkest Americana IV

James Benning: Milwaukee to Lincoln, Montana lecture
James Benning in-person
presented in association with the Exploratorium's Cinema Arts Program

The figure of the artist, explorer or philosopher working in contemplative isolation figures prominently in the American narrative. In 2007 and 2008, in an act of private contemplation of this archetype, James Benning constructed replicas of two famous sites of this tradition: the cabin of Henry David Thoreau—built in 1845 at Walden Pond—and contemporary radical environmentalist Theodore Kaczynski's cabin near Lincoln, Montana. Imagining these figures as the idealistic alpha and nihilistic omega of the American hermetic philosophical tradition, Benning will discuss this project as the centerpiece of an autobiographical presentation that characterizes the evolution of his own work and thought as an artist endeavoring to balance the introspective impulse with the urgencies of social engagement. (STEVE POLTA)

TUE 2 MAR • 7:30PM • YBCA

Australian Avant-Garde: An Historical Overview

curated by Sally Golding, Joel Stern & Danni Zuvela of OtherFilm

Australian avant-garde film history is characterized by formal investigation into themes of landscape, alienation and perception. While their works are in conversation with contemporaneous European and American filmmakers, experimental filmmakers in Australia have worked largely in isolation to produce highly developed experiments with split screens and mattes, optical sound, collage animation and optical techniques (such as colour separation processes). Using the landscape as motivation or a formal premise as a starting point, the films in this program reflect the iconic aesthetics and innovative approaches that shape Australian avant-garde film history from the early-1960s through the 1990s. The rare 16mm prints in this program are provided either directly from the filmmakers themselves or from the National Film & Sound Archive in Canberra, Australia. (OTHERFILM)

Dusan Marek: *Adam & Eve* (1962), 10 min. / **David Perry:** *Half-tone* (1966), 1 min. / **Albie Thoms:** *Man & His World* (1966), 1 min. / **Paul Winkler:** *Bondi* (1979), 15 min. / **George Gittoes:** *Rainbow Way* (1977), 11 min. / **Birk De Bruyn:** 223 (1985), 6 min. / **Gregory Godhard:** *Mind's Eye* (1998), 5 min. / **Arthur Cantrill & Corinne Cantrill:** *Waterfall* (1984), 18 min. & *4000 Frames: An Eye Opener Film* (1970), 3 min.

WED 3 MAR • 7:30PM • DSR

HEY! A Dean Snider Birthday Celebration [Part I]

presented in association with New Nothing Cinema
curated & presented by Douglas Katelus

A long time ago or so it seems people made films just for the fun of it. Then someone got the idea that film had to hurt. No pain, no gain. Somehow film showcases decided they were right. Today people still make films just for the fun of it. And we show them at the No Nothing Cinema. (DEAN SNIDER)

A dual-cinema birthday celebration for the late legendary underground San Francisco filmmaker Dean Snider, featuring rarely screened 35mm works and newly preserved 16mm prints. Somewhere in-between we might find ourselves venturing from one venue to another on a large bus with several Mariachi. Between 1979-1992, Dean made over one-hundred films—many produced in the early 1980s during the first years of the No Nothing Cinema, a free underground screening venue that Snider was instrumental in creating. His movies contain the feisty anarchistic sense of energy that No Nothing represented—sarcastic, funny, beautiful, sometimes fast—always engaging, even down the very layers of celluloid in which he hand scratched those initials "D.S." All the while he created some of the most self-revealing personal films you may ever have the chance of experiencing. (DOUGLAS KATELUS)

My Little Baby (1986), 2 min. / *La Mar* (1987), 5 min. / *I'm Beginning to See the Light* (1987), 5 min. / *A Very Unfortunate Story* (1987), 3 min. / *All About Eggs* (1991), 3 min. / *Friends Along the Way* (1990), 1 min. / *Two More* (1977), 3 min. / *The Night Could Last Forever* (1985), 9 min.

WED 3 MAR • 8:30PM • NNC

HEY! A Dean Snider Birthday Celebration [Part II]

presented in association with New Nothing Cinema
curated & presented by Douglas Katelus

Hey! (1981), 1/24 sec. / *Bored Members* (1981), 2 min. / *Cloud Nine* (1983), 3 min. / *Ish & Vinny* (1982), 18 sec. / *Preferred Piece* (1982), 1 min. / *1984* (1984), 50 sec. / *Blotcher Film* (1981), 30 sec. / *What Goes On* (1983), 9 min. / *Brown Eyed Girl* (1983), 4 min. / *I'll See Ya Partner* (1984), 36 sec.

75 Years in the Dark: SFMOMA Screenings 1960-1985

SFMOMA resumed regular screenings in early 1967 and continuing through late 1978, presenting programs sometimes once and at other times several times per week. During these years, Bob White, Edith Kramer, Mel Novikoff and Ken DeRoux were the curators. The programming was eclectic and strong, including classic films of all eras and nationalities. It primarily included contemporary independent narrative and documentary features from around the world but also had a steady presence of avant-garde films by local and non-local artists. The three-program series will begin by focusing on several avant-garde films by filmmakers whose work the museum highlighted during this period. In addition, independent features will be included in the second and third programs that are reflective of the daring and informed series and retrospectives that each curator initiated. In keeping with the spirit of the time, these programs will be eclectic; I have invited two critic-curators, Irina Leimbacher and Bérénice Reynaud, to expand the horizons of this mini-series. Of course, the range of what was shown can only be hinted at in three programs but hopefully the originality and depth of what was accomplished can begin to be acknowledged and appreciated. (STEVE ANKER)

THU 4 MAR • 7:00PM • SFMOMA

75 Years in the Dark: Material & Illusion

curated & introduced by Steve Anker
presented in collaboration with SFMOMA

From 1960-1985, artist-made, personal 16mm and 8mm films flourished. Hundreds, if not thousands, of works of imagination, originality and high quality were made throughout the country and in many parts of the world. This survey primarily includes non-local avant-garde artists since Bay Area filmmakers will be the focus of a substantial Pacific Film Archive and San Francisco Cinematheque series in Fall 2010. Most non-Bay Area filmmakers who appeared at the museum during these years were absorbed by focusing on and exploring the medium itself and this selection includes, among others, the pure abstraction of Kubelka's kinesthetically precise flicker film (**Arnulf Rainer**), Brakhage's seminal direct-film interplay of moths and plants (*Mothlight*) and Rimmer's (*Surfacing on the Thames*) and Gehr's (*Reverberation*) meditations on the surface of the image itself. It then shifts to films that challenge the implied, simple truth of what the camera records or that question the logic apparent in montage, as in Baillie's *Castro Street*, O'Neill's *Saugus Series* and Conner's *Take the 5:10 To Dreamland*. The concluding film, Gunvor Nelson's *Frame Line*, is the most personal and was shown at the museum on a program of SECA award winners; it contemplates images of various kinds to ruminate on displacement. (STEVE ANKER)

Peter Kubelka: *Arnulf Rainer* (1958-60), 6.5 min. / **Stan Brakhage:** *Mothlight* (1963), 4 min. / **Robert Breer:** *A Man & His Dog Out for Air* (1957), 3 min. / **Len Lye:** *Kaleidoscope* (1935), 3 min. / **David Rimmer:** *Surfacing on the Thames* (1970), 8 min. / **Ernie Gehr:** *Reverberation* (1969, revised 1986), 8 min. / **Bruce Baillie:** *Castro Street* (1966), 10 min. / **Pat O'Neill:** *Saugus Series* (1974), 18 min. / **Maya Deren:** *A Study in Choreography for Camera* (1945), 3 min. / **Bruce Conner:** *Take the 5:10 to Dreamland* (1977), 6 min. / **Gunvor Nelson:** *Frame Line* (1984), 22 min.

SAT 6 MAR • 8:30PM • ATA

Le cinema, l'apesanteur (Cinemas, Heaviness): Cinéma Abattoir

presented in association with Other Cinema
curated & presented by Pierre-Luc Vaillancourt of Cinéma Abattoir

Toward the Abîme-Cinéma, *Le cinema, l'apesanteur (Cinemas, Heaviness)* exposes the latent image, the one situated inside the anticipated and menacing Spiral itself. Satanism, Nature, Love and Mysticism are all motoring against the opacity of the clear-image (Death). The perforations and fragmentation never become Symbol, and never were. Instead, if looking long enough without ever blinking, its essence (neither visibility nor transparency, but Light) is, and always was, emanating. It is in this breathing space (the Spiral) that the Light merges, not in the film, but maybe in-between the frames? (*Look into my eyes!*) that each films whisper, *Look into my eyes!*. Films to screen include works by Francois Miron, Jean-Claude Labrecque, Alexandre Larose, Pierre-Luc Vaillancourt, Serge de Cotret, Solomon Nagler, Karl Lemieux and Étienne O'Leary. (PIERRE-LUC VAILLANCOURT)

Francois Miron: *Kick That Habit Man* (1989) 3 min. / **Jean-Claude Labrecque:** *Essai à la mille* (1970), 7 min. / **Alexandre Larose:** *Brouillard* (2009), 3 min. / **Pierre-Luc Vaillancourt:** *Neur Oeufs Noirs* (2008-2010), ? min. / **Serge de Cotret:** *Sacré-cœur de Satan* (2008), 10 min. / **Solomon Nagler:** *The Sex of Self-Hatred* (2004), 9 min. / **Karl Lemieux:** *Mouvement de Lumière* (2004), 8 min. / **Étienne O'Leary:** *Chromo Sud* (1968), 21 min.

THU 11 MAR • 7:00PM • SFMOMA

75 Years in the Dark: Independent Black Cinema

curated by Bérénice Reynaud & Irina Leimbacher
introduced by Billy Woodberry
presented in collaboration with SFMOMA

During February 1977, SFMOMA presented an in depth series, "Independent Black Cinema," that included films by early black pioneers as well as talented young filmmakers. One of the highlights, *Bush Mama* is still little known even though it retains its power and originality. The film conveys the sense of that explosive moment. (STEVE ANKER)

Ethiopian-born Haile Gerima was not yet 30 and still a student at the UCLA Film School when he completed *Bush Mama*, an early manifesto of the "Los Angeles Rebellion" of black filmmakers (including Charles Burnett, Ben Caldwell, Larry Clark, Julie Dash and Billy Woodberry, among others) influenced by European neo-realism, the anti-imperialist mission of Third Cinema and the emerging concept of Black Art. Starting with documentary footage of police harassing the film crew, its fractured, experimental narrative espouses the development of the protagonist's political consciousness. While her Viet Nam veteran husband has been framed for a crime, Dorothy is advised by a social worker to have an abortion and has to survive in a police-invaded ghetto. Gerima's parallel between colonialism in the Third World and the plight of African Americans is expressed through an intense, multi-layered sound-track mixing urban noises, the voices of protest and the staccato tones of bebop jazz. (BÉRÉNICE REYNAUD)

Haile Gerima: *Bush Mama* (1976), 97 min.

THU 11 MAR – SUN 21 MAR

San Francisco International Asian American Film Festival

curated by Chi-hui Yang
programs co-presented by San Francisco Cinematheque

SFIAFF will present over 120 films from Asia and all points of Asian America, including many exceptional experimental and avant-garde works. Cinematheque co-presentations at the 2010 festival include:

Apichatpong Weerasethakul: *A Letter to Uncle Boonmee* (2009), 17 min. / **Shambhavi Kaul:** *Scene 32* (2009), 5 min. / **Jason Byrne:** *Scrap Vessel* (2009), 51 min. / **Yang Fudong:** *Seven Intellectuals in a Bamboo Forest [Part IV]* (2007), 70 min & *Seven Intellectuals in a Bamboo Forest [Part V]* (2007), 90 min.

Complete program details available at www.asianamericanmedia.org.

FRI 12 MAR • 7:30PM • YBCA

Ben Russell: Let Each One Go Where He May

Ben Russell in-person

After innumerable shorter works, Ben Russell's debut feature expands the themes of his celebrated *Trypps* series to remarkable new territories. *Let Each One...* painstakingly follows two brothers on a journey throughout Suriname, retracing the post-slavery migration of their ancestors across the country. Russell's compelling configuration of thirteen largely uninterrupted (and beautifully photographed) 16mm sequences allows for an astonishing combination of documentary and narrative filmmaking essentially unparalleled in contemporary American-made cinema. "Like a Rouchian ethno-fiction, the film leads the viewer not only on an extraordinary quest but also into an inquiry on representation and the camera's transformative powers." (André Picard, Toronto International Film Festival) (JONATHAN MARLOW)

Let Each One Go Where He May (2009), 135 min.

MON 29 MAR • 8:00PM • OAUSF

Naomi Uman: Ukrainian Time Machine

Naomi Uman in-person
presented in association with the USF Film Studies Program & Cinema Project

While exploring family roots in Ukraine, American filmmaker Naomi Uman lived in Legedzine, a small village near the center of the country, and made Ukrainian Time Machine—employing the same diary-film style as seen in her past works *Leche* and *Mala Leche*—about the people there. Together with friends from the Echo Park Film Center in Los Angeles, Uman rented a van, bought a gas-powered generator and headed out across the country. Once in a new town, they simply asked for permission to do a screening, advertising the show over their speaker system and inviting people one by one. Many attendees said to Uman, "This is the way that we live; you have captured that. We as ourselves could never have made this film. We do not see these things about ourselves as something to film, yet you have made a truly accurate portrait of our lives." This outdoor Cinematheque screening will recreate the unique atmosphere and exuberance of the Ukraine roadshow. (MIKE PLANTE)

Ukrainian Time Machine (2008), 100 min.

THU 1 APR • 7:00PM • SFMOMA

75 Years in the Dark: Poetry Meets Politics – The Essay

curated & introduced by Irina Leimbacher
presented in collaboration with SFMOMA

In the 1970s SFMOMA screened a number international and American nonfiction works, including film essays, political manifestos and experimental works proclaiming or interrogating social and aesthetic change. Among them were works by Chris Marker, including *La Jete*, *Letter from Siberia* and *Cuba: Battle of the Ten Million*. *Le Joli mai* was presented at the museum in May 1976.

Filmed in the same year as *La Jetée*, *Le Joli mai* is one of Chris Marker's great but lesser-known essay films. Mixing voice-over commentary with a series of interviews with Parisians from all walks of life, it moves between questions about personal happiness and questions of national and global politics—from the new consumerism to the French-Algerian War that had just ended, union organizing, women's rights and colonial relationships. But the film is also love song to Paris and its inhabitants, their customs, foibles and contradictions. Intertwining provocative interviews with his inimitable commentary, at once tender and ironic, Marker portrays a specific juncture of history—May 1962—from the point of view of the "sum of solitudes" that make up his volatile city. (IRINA LEIMBACHER)

Chris Marker & Pierre Lhomme: *La Joli mai* (1963), 124 min.
(New print courtesy of David Shepard)

THU 1 APR • 9:00PM • TC

Two Together: Reception

presented in collaboration with Jeannette Etheredge

FRI 2 APR • 7:00PM • YBCA

Two Together One: Stanton Kaye & Jim McBride

Jim McBride and Stanton Kaye in-person
presented in association with Tosca Cafe & Cabinetic
introduced by Tom Luddy

"However personal some of its origins might be, *David Holzman's Diary* is in fact a great work of synthesis summarizing the very notions of the film director as subject (and therefore as superstar) and the camera as tool of self-scrutiny that the '60s film explosion inspired." (JONATHAN ROSENBAUM)

Cinematheque proudly presents two justifiably legendary filmmakers—Stanton Kaye and Jim McBride—and four feature films (plus a short) in their long overdue and most welcome return to San Francisco. Of the initial film in this first evening of double-features, Canyon/Cinematheque's own Ernest "Chick" Callenbach instantly praised **Georg**, writing that it "establishes its visual authority immediately... produc[ing] a film image which stands squarely on its own—often of a touching or funny kind, but always solid, demanding no concessions and full of ironic ramifications." Something of a cause-and-effect, Georg in a sense began *David Holzman's Diary*, arguably the *White Light/White Heat* of American independent cinema: limitedly distributed in its initial release yet profoundly influential among those that saw it and unquestionably a landmark of its era. In Jim McBride's...*Diary*, filmmaking is the process. Filmmaking is the objective. Filmmaking is the obsessive "everything" in this highly subversive and imaginative pseudo-documentary. (JONATHAN MARLOW)

Stanton Kaye: *Georg* (1964), 55 min. / **Jim McBride:** *David Holzman's Diary* (1967), 74 min.

SAT 3 APR • 7:00PM • YBCA

Two Together Two: Jim McBride & Stanton Kaye

Stanton Kaye and Jim McBride in-person
presented in association with Tosca Cafe & Cabinetic

"I saw *Brandy* shortly after it was completed, liked it rather well, but thought it was limited in scope and would age quite poorly. It was I, not *Brandy*, however, that was limited in scope... I saw *Brandy* again and it was still growing; it was still growing; it had never appreciated before. It is always painful for a critic to realize that that flash in the pan he saw several years ago was gold." (PAUL SCHRADER)

Cinematheque's cinematic pairings from these two preeminent filmmakers continues with *My Girlfriend's Wedding*. Jim McBride's *vérité* interview with his girlfriend about her pending marriage to someone else. Together with its short companion piece, the similarly themed *My Son's Wedding to My Sister-in-Law*, McBride takes the "diary film" genre and turns it inside-out. Then he inverts it again. Thereafter, Stanton Kaye's stunning *Brandy in the Wilderness* tills a similar soil for an entirely different crop, cultivating a work that deliberately distorts the tenuous intersection between fiction and reality. For viewers that prefer their evening's entertainment to fit nicely within predefined definitions, beware: *Brandy* strays well beyond the conventional borders of narrative or documentary filmmaking. (JONATHAN MARLOW)

Jim McBride: *My Girlfriend's Wedding* (1969), 60 min. & *My Son's Wedding to My Sister-in-Law* (2008), 9 min. / **Stanton Kaye:** *Brandy in the Wilderness* (1971), 87 min.

States of Belonging: A Lynne Sachs Retrospective

Working since the mid-1980s, variously on lyrical formal shorts and long form experimental documentaries, Lynne Sachs' body of film and video work has explored the relationships between individual memory and experience in the context of large historical forces. Foregrounding personal history and autobiography, Sachs exalts the intimate gesture as perhaps the most heroic of poetic and political acts. With a keen grasp on cultural theory and media history, Sachs's films avoid academicism in their celebration of life and political engagement, presenting complex pictures of the world with lyrical grace and joy.

States of Belonging is a four-part retrospective of the filmmakers work, presented as an earnest collaboration between San Francisco Cinematheque, the Pacific Film Archive, ATA's Other Cinema and Oddball Film + Video. The series will be accompanied by a limited-edition monograph—available at each of the screenings—featuring original writings by Susan Gerhard, Kathy Geritz, Lucas Hilderbrand and Bill Nichols.

SAT 10 APR • 8:30PM • ATA

States of Belonging Program I

Lynne Sachs in-person
presented in association with Other Cinema

Wind in Our Hair (Con viento en el pelo) (2009), 40 min. / *Photograph of Wind* (2001), 4 min. / (with Noa Street-Sachs): *Noa, Noa* (2006), 8 min. / *The House of Science: a museum of false facts* (1991), 30 min.

SUN 11 APR • 8:00PM • OF+V

States of Belonging Program II

Lynne Sachs in-person

Still Life with Woman & Four Objects (1986), 4 min. / *Drawn & Quartered* (1986), 4 min. / *Following the Object to Its Logical Beginning* (1987), 9 min. / *Window Work* (2001), 9 min. / *The Small Ones* (2007), 3 min. / *Atalanta* (2006), 5 min. / *Georgic for a Forgotten Planet* (2008), 11 min. / *Cuadro por Cuadro en Montevideo/Frame by Frame* (2009), 8 min. / *XY Chromosome Project* (2006-2009) / *Task of the Translator* (2010)

TUE 13 APR • 7:30PM • PFA

States of Belonging Program III

curated by Kathy Geritz
Lynne Sachs in-person

Which Way is East (1